Comparison between the Studio and Artistic Animated Films Example

Animation refers to the act of making the illusion of change and motion by using a series of orderly arranged characterized by a small difference between them. It simply refers to images and figures that do move together to create a clip of a video. The artistic animation refers to films that come up as a result of the artistic work of a person with the relevant knowledge in arts while the studio animation refers to the type of animations which produced from a particular room set aside for the purpose of producing movies radio programs and television shows. Therefore both the artistic and studio animations need talents especially on the side of drawing some images that can be put in motion so as create animations (Utah, 87-105). This paper discusses the comparisons between artistic and the studio animations. For instance the work by Felix Feline and John Randolph Bray. The two can be compared based on similarities and differences. For instance, using the work of Felix Feline, on his animated work of Felix the cat animation and the work of John Randolph Bray, The artists' dream, we found out
that although the two were produced from different grounds the cat being a studio animation while the artists dream being the pure artistic work, we find out that both the two animations are characterized with the of designing the images before putting them into motion for them to result to animations (Ariens, 620-676). For instance, Felix had to come up with a cartoon in form of a black cat characterized by the black body, white eyes, and enormous grin. This formed a basis that enabled him to come with a studio animation using the cartoon. On the other hand, John Bray uses the art to a higher extent in his work of artistic dream where he comes up a cartoon in form of a dog which he uses as his main character of the produced animation (Stahl, 87-105). Here Bray acts sketch the cartoon while Charles Heckler assists him in putting the images into motion. Both the artistic and the studio animations require the creative skills. It requires one to think about how he/she will come up with the images and how the images can be put in motion. For instance, in the film the cat, Messmer was able to come up cartoons in form of the cat and a mouse where the cat was chasing the mouse. The man was creative enough and he had to think critically before coming up with the animation. He also applied his talent of art and craft for him to be able to come up with animation. On the other John Bray was also creative because he was able to come up with a cartoon in form of a dog which later was filled with life and it started chasing the mouse who endeavored to share the meal with the dog and later his attention was called by the flea as a result of him having the tail (Weise, 87-100). Therefore the two types of animations have clearly outlined the number of skills and creativity that one requires to come up with an animation. Felix the cat is a studio mode animation movie while the Bray's Henry Ford of animation is an artistic film. The Felix's the cat animation is produced in a confined theatre while this is not the case in the Bray's movie as is not produced in an established room. Bray produces his animation in his place of living. As opposed to this, the Felix the cat animation is much involved with studio work. In this film, Messmer visited different film studios and made himself familiar with them. He observed how the actors and the actress were performing. He ended up being employed in the universal pictures as a scene painter assistant (Ariens, 620-676). Felix's animation, the mode of production used, which is, the studio method, is mainly an old version while in the Bray's animation production, the artists' model is emerging generation. In the Bray's film, which emerged in the 1920s, he character assimilates himself into the film and urges the audience to do the same (Stahl, 87-105). This is different in the case of Felix's the character does not presents himself in the film. With the production of Felix's animation, technology had not been advanced while Bray advanced and assimilated it in
his production. In the Bray's movie, the actors are self-motivated while in Felix's case, they are sometimes reluctant and have low motives. This may be contributed to the fact that the actors in the Bray's film produce their own stuff with fewer directions and commands while those in Felix's film perform under pressure thus they may not exhaust their talents and their capabilities. They thus tend to use mechanical shortcuts photography assistants. Unlike the sole producers of the artist model films who are success oriented thus creating their own films, the actors in the studio model mostly work to earn a living and do their roles as directed (Hundhausen, 392-395). The Felix's film involves the action of many actors while in the Bray's film, he produces his own work. For instance, Bray solely produced his film with little aid from his wife. In addition, Felix's animation is involved with numerous standards of which the actors must strictly consider while in the Bray's animation, he has no established standards he is obliged to use. He can thus decide on what to include or not to in the films. This leads to a higher quality film as the artist applies his intelligence other than executing the commands. This builds the self-esteem of oneself. With Felix's animation, large-scale production was difficult as the movie was long while in the Bray's film, large-scale production was much easier as the films were short and involved the action of fewer actors. The Felix's production involved many characters, thus direction and assimilation of the scripts were much time-consuming. In addition, the production of Bray's films involved technology thus making it simpler to produce the films in large quantity unlike in Felix's films where production was not much advanced (Hundhausen, 392-396). The production had to be manual. **Conclusion** In conclusion, the comparison between the artistic model and studio models of animation production has been analyzed. These concepts have been discussed in details. As well, the similarities between the two and their differences have been analysed. This has been supported by the two examples, Felix the cat whose production is studio model and the Bray's Henry Ford of animation whose mode of production was artistic (Ariens, 650-676). The two animation films have been used as evidence to the comparison between the two concepts, that is, the studio and artist models. **Work Cited** Ariens, Michael. "A Thrice-Told Tale, or Felix the Cat." Harvard Law Review (1994): 620-676. Stahl, Matt. "Nonproprietary authorship and the uses of autonomy: Artistic labor in American Film Animation, 1900-2004." Labor 2.4 (2005): 87-105. Weise, Thibaut, et al. "Real-time performance-based facial animation." ACM Transactions on Graphics (TOG). Vol. 30. No. 4. ACM, 2011):87-100. Hundhausen, Christopher D., N. Hari Narayanan, and Martha E. Crosby. "Exploring studio-based instructional models for computing education." ACM SIGCSE Bulletin 40.1 (2008): 392-396.